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PLATES AND ILLUSTRATIONS.

ARCHITECTS OF TO-DAY,	
XIV. Mr. Walter Cook,	2
DESIGN FOR A COUNTRY HOUSE,	3
<i>Leonard Stokes, Architect.</i>	
COUNTRY HOUSE AND GROUNDS, D. P. Kingsley, Riverdale, N. Y.	4
<i>Brite & Bacon, Architects.</i>	
DESIGN FOR A COUNTRY COTTAGE,	9
<i>E. L. Lutyens, Architect.</i>	
SKETCH OF RUSTIC PERGOLA,	10
<i>Brinley & Holbrook, Landscape Architects.</i>	
HELNESTOWE, Abingdon,	11
<i>Harry Redfern, Architect.</i>	
LIVING ROOM, COUNTRY HOUSE, Dr. W. B. James, Cold Spring Harbor, L. I.	12
<i>Grösvenor Atterbury, Architect.</i>	
RESIDENCE, Andrew Carnegie, Fifth Avenue and 91st Street, New York.	
Exterior,	Plate I
Detail of Entrance,	Plate II
Garden Front,	Plate III
North Elevation,	Plate IV
Detail, North Elevation,	Plate V
South Elevation,	Plate VI
West Elevation,	Plate VII
First Floor Plan,	6
Second Floor Plan,	7

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ARCHITECTURAL GARDENS OF ITALY.*

A REVIEW BY H. VAN BUREN MAGONIGLE.

(Concluded.)

IN the recent issue of Part III, there is offered a wide range of interest; from the little monastic garden at Amalfi to the royal pleasure-grounds of Caserta, through varying degrees of extent and elaboration, and presenting the treatment of a variety of sites, from the levels of the Villa Albani to the Villa d'Este clinging to its hillside.

It is of course a greater triumph to work out an interesting garden on a flat *terrain*, than to deal with a spot in which Nature has gone at least so far as to suggest the main lines of a possible development. And yet, after paying due tribute to the skill that

has done so much with such an unpromising base of operations, one finds his sympathies more strongly enlisted for the gardens where less effort was needed, and where, therefore, the general effect is one of ease and of a certain inevitability. All this aside from the mere beauty of the result, for, while one may imagine a case in which, of two gardens, in spite of the superior advantage of an accidented site over a level one, the latter might prove the more attractive, the chances are so much greater in favor of the former that we may consider the very question of chance eliminated.

Again, in the more level of these Italian Villas, the outlook is invariably restricted or does not exist at all; this question of outlook has been touched upon in a former paper, and we are willing to repeat here for the sake of emphasis the idea there suggested; that a garden gains rather than loses by having, beyond its confines, as wide and noble a prospect as may be. The garden itself supplies the human, homely note which brings the world beyond its gates into harmony with it. We have here to consider that the conditions prevailing with the princely or ducal landowner in Italy are not such as those enjoyed by a personage of the same importance in England, where he is, literally, lord of all he surveys. In a certain political sense the Italian may be, but his own immediate domain is calculable in acres where the other may reckon in miles. The greater need therefore in the former (and in our own) land for the eye to annex extra-mural spaces of earth and air and sky.

The Boboli and the Villa Albani are types of shut-in urban gardens, yet occupy opposite poles of interest. The one is, to be sure, diversified by differences in level—but that incident is not the real ground of its superiority. It is found rather in its plantations, their relieving shade, and the elements of surprise or of mystery they help to present. In the other all this is absent—it lies before one, and the imagination has none of the work it craves, cannot precede one around a corner with the expectation, the certainty of reward, and leaves the place unsatisfied.

There is no attempt to produce a *rus in urbis*; one feels on almost any view of the Villa Albani that a bit of greensward would be a relief to the situation—the great graveled parterre divided into patterned beds produces so dreary an impression of aridity.

But greensward is practically non-existent in Italy. I remember a little patch of turf seen through the railings of the Palazzo Barberini used to give quite a thrill of homesickness to a certain American student in Rome—and as an element of design, as presenting a broad field of restful color for contrast with more complicated portions of a composition it is almost wholly ignored in garden treatment.

One turns gladly from so dull a place as the Villa Albani, a dullness not redeemed even by the really magnificent loggia of the palace, to the gardens of Frascati. These, the Aldobrandini, the Falconiere, Mondragone, Piccolomini and Conti, belong to the type that makes a direct appeal to one's sympathies. Frascati lies on the nearer slope of the Alban Hills south of Rome, and these Villas command a view of the Campagna, which, at sunset, vaguely billowing away into the purple mists of the coming night, produces an impression only comparable to that of mid-ocean.

They are moreover, blessed with great trees, not only within their limits, but massed on the hills about them for setting and for background.

We may signalize among their many beauties, the interesting pierced wall of the Villa Aldobrandini, the oval openings filled with wrought iron grilles of charming design (Plate 157), the melancholy Cypress Pool of the Falconiere (Plate 165), the aspect

* "Architectural Gardens of Italy." A Series of Photogravure Plates from Photographs made for and selected by A. Holland Forbes, Editor of ARCHITECTURE. In three portfolios. Limited to seven hundred and fifty numbered sets. Subscription, \$37.50. New York: Forbes & Company, Ltd., 160 Fifth Avenue.

of these cypresses beyond a ramp (Plate 164), and the splendid cascade (Plate 179) of the Conti, which also possesses a superb approach in the form of ramps and staircases illustrated in the plates by Nos. 175 to 178.

The presentation of the Royal Garden at Caserta is confined to the great cascade and basins and one is led irresistibly to a comparison of them with the Long Basin at Versailles. They are impressive and regal, and their magnificent scale and extent outweigh the threatened detracting of the absurd aggregation of nymphs and other waterfowl who play hide and seek about the grottoes.

A vivid contrast to this splendor is offered by the tiny Capuchin garden at Amalfi. The cliff has been terraced by the patient labor of the monks, one of whom, an old acquaintance, we hail in Plate 194, seated in the spot consecrated to him by legions of photographers. The pergola stretches for almost two hundred feet along the flank of the cliff, and the waters of the Gulf of Salerno break on the little beach far below. A landslip has, I believe, quite destroyed this pergola, the disaster involving the old monastery which, before and after its conversion to secular uses, had dispensed hospitality of a peculiarly inviting sort to generations of visitors.

If we have reserved the discussion of the Villa D'Este for the closing words of this review, it is not because it is of the least importance, but that it seems to offer a fitting place for a farewell to these old-world gardens. With the Villa Lante it occupies the warmest place in the writer's affections, the one for its *riante* charm, and the other for the tender melancholy that makes its special atmosphere. Part of its effect is due, no doubt, to the pervading sense of its decline from brighter days, when the rustle of silks and the music of the lute mingled with the fall and splash of its many fountains, but it could never have been more lovely than it is in its decay, seen in the soft light of the Italian Autumn.

The road to Tivoli winds upward through orchards of immemorial olives, clothing the spurs of the hills, and meeting, lower down, great stretches of vineyard reaching to the plain. Along one of the picturesque streets of the little town upon the summit, lies the great bulk of the Palace. From the terrace on the garden side, one looks clear over the tops of the trees, planted on the slope of the hill, which drops almost sheer from one's feet, to misty mountains beyond the Campagna. The steep acclivity immediately below is divided into three terraces, (Plate No. 140), connected by ramps and staircases, and at the foot of each runs a long alley. The uppermost of these is a wonderful arbor made by the overarching boughs of ilexes, and throughout its great length on one side, is the

series of basins and jets which gives it its distinctive and poetic name—the Alley of the Hundred Fountains. It were folly to attempt to render the beauty of it—it must be seen. For sheer beauty and poetry there is nothing to equal it in any single feature of any garden that I know.

The terraces are planted thickly with trees, which completely mask the slopes and hide the view of one level from the next, except at certain axial points, and below them is a large level area, formed by filling up on the face of the hill.

On this level nearest the terraces is the chain of four basins, seen in Plates 145 and 151, whose still surfaces give back the image of the trees and sky and the broad, white ribbon of the cascade.

On the principal axis in the centre of the lower level is a superb group of cypresses. It is from this point that one has the view given in Plate No. 142, familiar to most of us.

The place is much overgrown; roses bloom forgotten in the tall grass; the paths are mossy, and lichens mottle the parapet where one stands to watch, for farewell, the breeze play over the olives in flashes of silver, and the broken sunlight make a glory on the yellowing vineyards far below.



Architects of To-Day—XIV.

MR. WALTER COOK.

HOW much our buildings are indebted to the materials with which they are constructed is not probably easily discovered, nor is it a question that would appeal strongly to the ordinary designer. Design apart from material is much less thinkable now than it was half a century ago. Our architectural students are beginning to be taught the vital dependence there is between these two things;—in other words, that honest, consistent design is based on the material, and its properties and limitations. No one cares to deny this proposition, though

there are plenty who practically ignore the relation, and would not hesitate to execute a design intended for stone in brick or any other material. To such men materials have little to do with the result, for they attach no connection between the design and the substances with which it is to be carried out, which may be anything from stucco to granite. But to those who have learned the dependence of form on material, the answer to the question we start with would be that the better the material in natural or technical qualities, the more successful is the building.

AN architect's buildings are the venacular in which he expresses his architectural ideas, and the simpler and more direct that language is the stronger it appeals to the world.



DESIGN FOR A COUNTRY HOUSE.

Leonard Stokes, Architect.

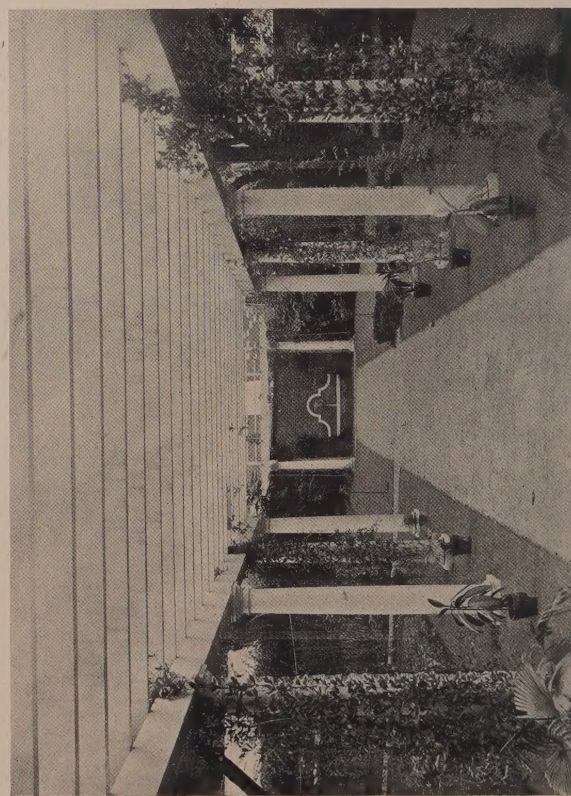
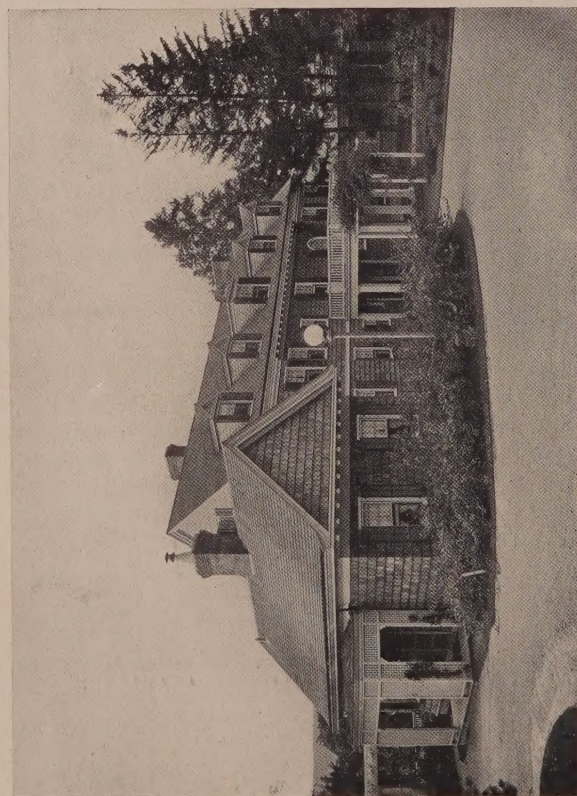
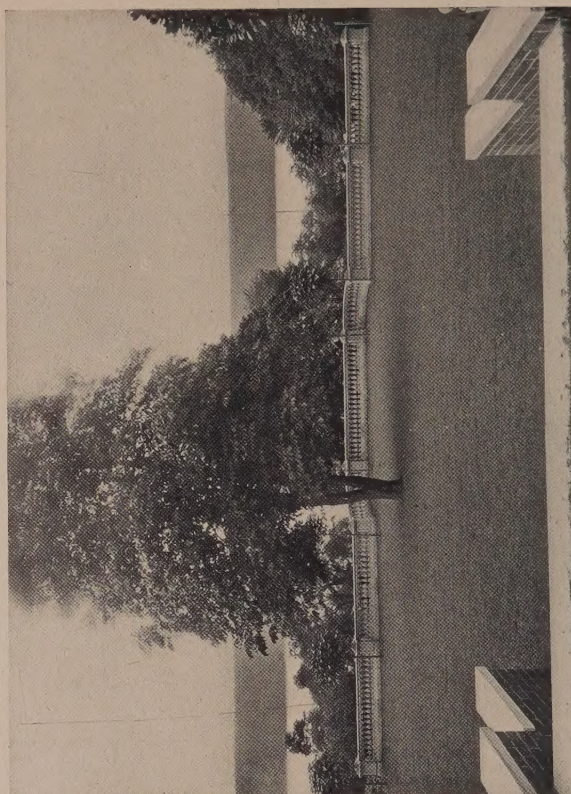
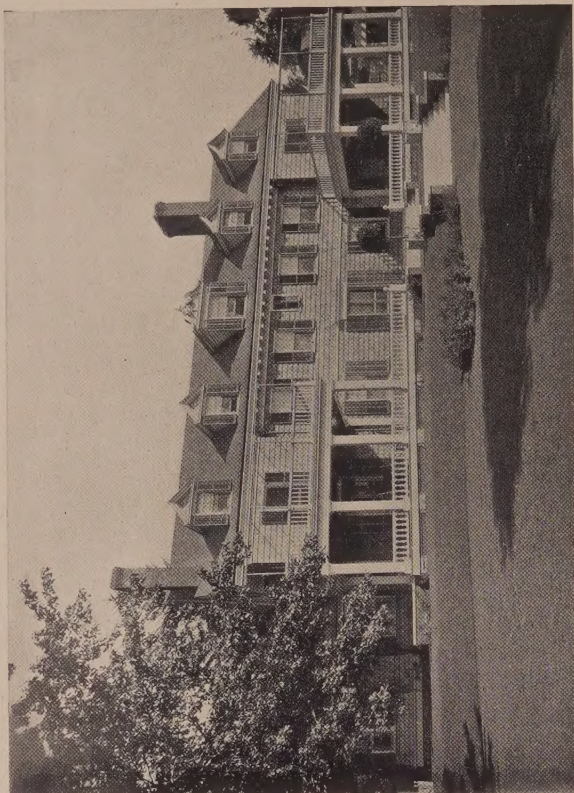
ARCHITECTURAL TRAINING.

H. S. WHITE.

IN THE attempts to draw out a programme for the training of young men intended for the profession, differences of mental aptitude and the necessarily varying circumstances in which the young architect may be placed are often left out of the question. When, for example, we find a young man of a strongly artistic feeling and temperament cast in a commercial town without patrons, and compelled to take up all kinds of work for his living, the first question that occurs to his friends is: How is it that so capable and skillful an artist could have been placed in such circumstances? or Why did those who trained him for the profession neglect to equip him for the practical and everyday requirements? And a similar question would be asked of a young man of able business qualities but having little love for art: Why were not his capabilities turned to better account than to make an architect of one who has no architectural qualifications for the vocation? The Schools of Architecture have become aware of the existence of this diversity of talents and environment, but have not yet done much to adapt their course of instruction to the classes of students who enter the courses. They prepare a course of study, which they require all who present themselves to go through, notwithstanding that each candidate is different in intellectual power and capacity for acquiring art in any form—that no two men are alike in their gifts and inclinations. They “tar all with the same brush.” The youth of great capacity for original design or thought has to pass the same ordeal as a man of extraordinary receptivity for facts and figures; the born artist is set to go through the same programme as the born mathematician; the youth

trained in the workshop, in quantities or sanitary details, is expected to pass the test for drawing and design. There must be a mistake about all this, but it is not so easy to differentiate; the personal factor, however, cannot be left out.

Pupilage training shows the same failure to find out the inclinations and tastes of the pupil, or to draw out individual tastes and preferences. We know of pupils who during their whole term have never received the principal's personal attention, have had very little instruction given to them, and who have during the whole time been engaged in one or two kinds of work for which they are totally unfitted. The pupil's particular *forte* has not even been discovered—a remarkable instance of the blindness and fatuity of some masters, who have not thought it worth their while as an economic question to find out what a youth can do best. Can we imagine a firm of manufacturers being so blind to their own interests as not to discover the value of a particular workman in his employ or machine, or employing the wrong machine to turn out a certain work. Yet this is precisely what many firms of architects who have pupils are doing: they do not make the most of their opportunities, but keep a lad in doing drudgeries when his particular cleverness could be turned to more profitable account. A master who can read character and discover a boy's tendency, either for mechanical routine or for grappling with problems of construction, will wisely draw out the latent abilities of the youth, and put him to work that is both profitable to the youth and himself. There are two main cases to be distinguished. Case I is that of a student who has decided natural talents for art accompanied by a strong aversion to study or a distaste for practical details. By his own inherent taste he may do something for himself if left alone in an environment that is



COUNTRY HOUSE AND GROUNDS, D. P. KINGSLEY, RIVERDALE, N. Y. Brite & Bacon, Architects. C. W. Leavitt, Jr., Landscape Architect.

suitable for him ; but left to unfavorable circumstances, the effect is the same as putting a conservatory plant out in the cold. Case II is a student who has no inventive art talents except those he can acquire from self-study, but shows himself capable of application and of grappling with ordinary problems. His mind is receptive, and he can quickly pick up notions. There are other varieties between these two ; but these represent the two commonly found types of young men who enter the profession.

It is this many-sided aspect of the architectural problem of education that has to be considered. We cannot avoid the reflection that the modern-equipped architect is often a failure. He is not adequately prepared for his work, or he has learned more of one thing than he has need of, while of other matters he knows very little. Have we not heard of the "architect," and his name is legion, who puts all his architectural work out?—in other words, his designs are done by a "ghost." He may tell you that his practice is so large and varied that he has no alternative, or that he is too busy to make architectural elevations and perspectives, but that the draughtsman has only carried out his own sketches. Has not the delegated work turned out better than we expected? Who can deny that a man who has no gift to design himself may yet have the most practical ideas on the subject of a building, and at least can put the work in the right hands? There are many able men in the profession who can make good plans, and possess the taste required to see that their designs are carried out in an architectural manner, although they may not be able to present them in an artistic form. Others can do this better for them. The fact is obvious to most of us that a man may be capable of conceiving a good design, and yet may not be competent to draw it. We do not say that this is generally or often the case. On the contrary, a large percentage of those who delegate their design to others are incompetent as architects, and seek to cover their deficiency in design by relegating the work to assistants or outsiders. We have to distinguish between these two classes. The former are men who have probably been brought up in the practice of their profession, and have had little training in draughtsmanship ; the latter are incapable of recognizing a good design when they see it, and are dependent entirely upon those they employ to assist them. Yet these men may be practical as business agents, are well versed in contract work, and even able as superintendents. The modern profession finds room for both these classes, and they both are successful in business. They compete for all kinds of buildings, municipal offices, public libraries, technical schools, baths and washhouses, and often oust more competent men. Besides design, there are other matters about which the professional man knows very little, and he does not hesitate to ask questions of his brother members. These questions relate to professional fees, legal decisions, local by-laws or various points of practice ; valuations of property, modes of measuring, courses to pursue in matters of dispute, arbitration, and other subjects. They presumably come from the younger men in the profession, who have some particular case to consider in their practice which they have never had before presented to them in concrete form. Probably their theoretical training and their book knowledge have both failed them ; the particular problem has not occurred to the lecturer or the authors ; and yet it appears strange that in elementary questions like professional charges, local by-laws, and the like, the modern equipped architect is often unable to rely upon his knowledge. The question occurs: Has he ever been instructed in these matters, or has he ever really studied them with the attention they deserve? We can only record the fact, and come to the conclusion that there must be something unsatisfactory in

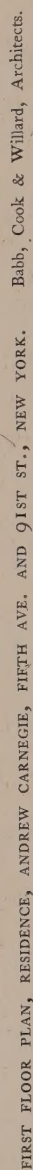
our customary methods of instruction. The office-trained youth at least has this advantage over the school product : he is early initiated in the routine and practice of the profession, which the man who comes straight from a university course and workshop practice knows little about ; but unless he is exceptionally clever and willing to apply himself to other branches of the profession, it is a hopeless task to master all that is required.

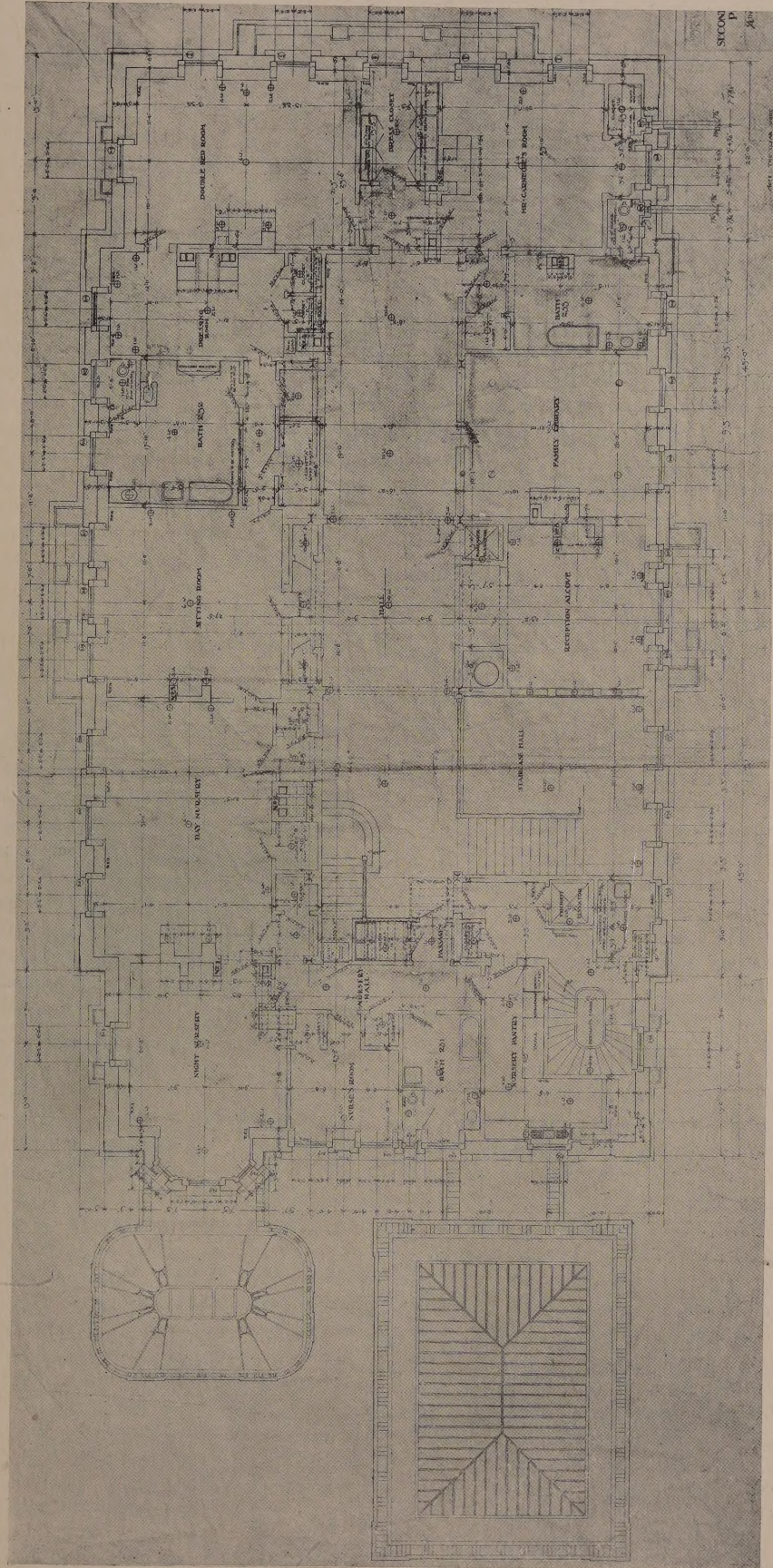
THE ART OF DESIGNING SMALL HOUSES.

IN the domestic branch of architecture, each commission presents to us a fresh problem, full of human interest, the right solution of which demands that we shall consider it from many points of view. We must look upon the task primarily as the providing of a suitable setting for the life of our client and his family. In this connection, not only his actual wants but his ideals of life have to be taken thought of ; nor must we overlook our possible influence upon him through his house. Again, each house appeals to us as a new creation of our art. We are in much the same position as the portrait painter : the likeness, truly, is that of the sitter, but the interpretation of it, the setting, and the color—in short, the art of the picture—belong to the painter. So, too, the house as a habitation belongs to and must satisfy its designer. In this matter we stand as guardians alike of our reputation and of the general interest of the public as beholders of the building. The right of the public to be considered is much clearer than many seem to realize. No one who might add to the joy of life by building something comely should add to its gloom by building what is ill-looking.—*Raymond Unwin.*

ARCHITECT AND CLIENT.

AN eminent writer has said : "The public never thinks ; we live under the empire of general ideas ; no one has confidence in himself ;" but this statement can hardly be applied to questions connected with building, for we find among the less cultured classes that self-confidence is conspicuous. There are thousands of people who like to be their own doctors, who reject all orthodox teaching in medicine, theology, and architecture, and are only constrained by force not to trust their legal knowledge. It may be truer to say people live under an "empire of vague ideas." We find this to be true in the popular estimate of architecture as a profession perhaps more than in any other, for the average man thinks he has as much right to pass an opinion on a design or a public building as the most accomplished architect. Unfortunately, this self-confidence is detrimental to the profession and the progress of the art, for between the architect and his client there should subsist the most cordial relations, says the *London Building News*. The client should place implicit confidence in his professional adviser, reliance in his skill and resources ; on the other hand, the architect ought not to assume an arbitrary attitude ; and should not be above consulting his client in every detail of arrangement and taste, and, in fact, endeavor to bring himself to understand the habits and daily life of the client and his family. Questions and points of divergence that arise between architects and their clients are many, and we may note a few of frequent occurrence. Diversities of character are met with amongst all classes of men, and there is no wonder that we find similar differences in the profession. The conduct of the architect will vary according to his standard of professional ethics. How few men are able to resist or overcome by argument the prejudices and tastes of their client—however wrong or ill-judged they may be. A wealthy





SECOND FLOOR PLAN, RESIDENCE, ANDREW CARNEGIE, FIFTH AVE. AND 91ST ST., NEW YORK. Babb, Cook & Willard, Architects.

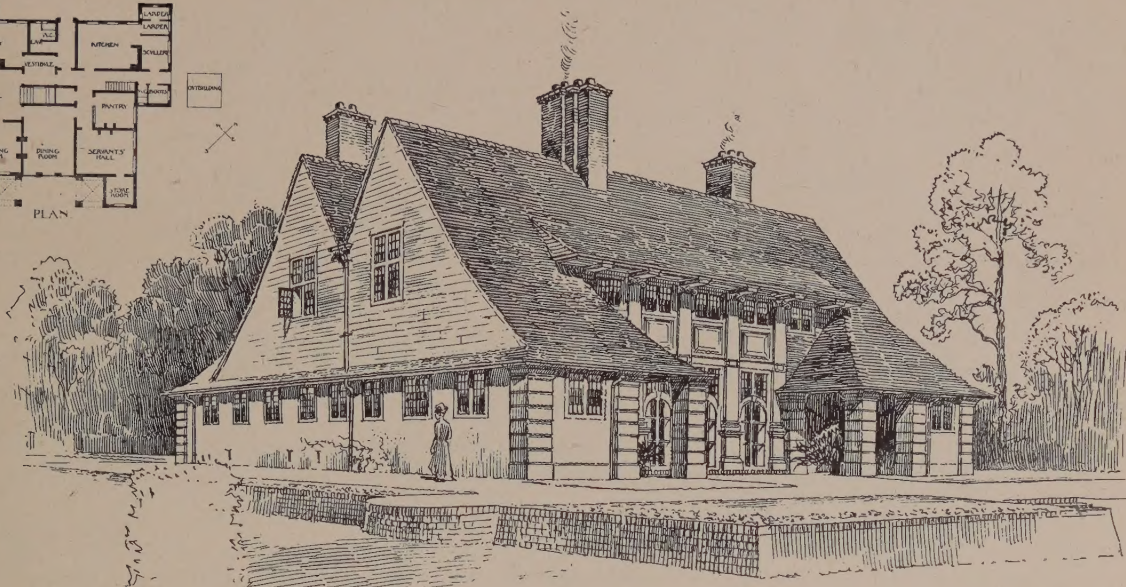
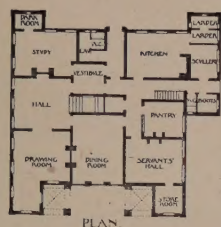
client may come to his architect and tell him he wants his principal reception-rooms in a certain part of the house that may be the wrong side, and the architect yields, although he may express his disapproval; or a client requires the design of his new house to be in a certain style that may be repugnant to the taste of the architect, or may not appeal to him. How is he to act? He does not want to offend his client by refusing, however politely, to comply; he even may not care to discuss the objections he has to the style, but accedes to his wishes. But as a professional adviser, is this a right course to take? The architect is engaged to prepare a design—not necessarily one that his client may approve, unless there is a distinct understanding to this effect, but one which his own judgment and taste would approve for such and such a site. Upon this ground he ought to object to his client's opinion, and to persuade him by all the arguments he can to forego a style that appears to be unadapted or ridiculous. And this is the course that would be pursued by any other profession. If a medical practitioner were consulted about an ailment, the patient would not be so illogical as to lay down any conditions as to acceptance, or to say he must prescribe a treatment that he (the patient) approved. Such conduct would be suicidal, or perfectly absurd to say the least. Or, again, what client would be so insane as to go to a lawyer for advice and then to adopt a course of his own? Reasoning from analogy, then, it is perfectly wrong in principle for a client to expect his architect to repudiate his own skill and convictions, and to comply with other views; and equally foolish and reprehensible for a professional man to accept a commission under such conditions. Indeed it is unjust and unfair for him to take his fees for doing something that he knows is likely to cause inconvenience and discomfort to his client, or to cause him to be ridiculed; unless he plainly submits to become merely a draughtsman for his client, and to wash his hands of all responsibility. But is the attitude of independence maintained by the architect? We are afraid it is not, for we have known of architects who have accepted commissions for buildings that have merely been put into shape by them, and who have so submitted their plans to others that they can scarcely be called their own. It may not, always, be a vital point that has been conceded, but still one upon which the external design depends; as, for instance, a room being turned another way from that planned, that has quite spoilt the external design or grouping, or a tower placed on the wrong side of a church just to satisfy the whim of a large donor. On the other hand, it may be a vital question of arrangement, which the architect should have declined to accede to without a written exoneration—as some suggestion or alteration that would alter the whole character of the design, or a violation of common-sense planning that would inflict a grievous wrong on the design for all time. The public are willing to impugn the architect's skill for any defect that becomes apparent—even a stuffy or draughty court or an ill-lighted or too narrow stair-case, or a badly placed door. He is accused and gibbeted in the public newspapers, or at a large social gathering or meeting, for permitting something that perhaps ought to be laid to the charge of an official;—good reasons why he should uphold his opinion when he knows he is in the right.

The question is one of ethics. We hear it said sometimes that the client pays, and therefore he ought to have just what pleases him. But this view is opposed to the principles of professional independence, and reduces architecture as a profession to the level of a trade. It is true the client pays, but for what? He pays his architect, not for so much material and labor, not to make

him a set of drawings to carry out his own ideas, but for a design based on professional skill and experience. The client comes to an architect for this purpose. Yet there is a good deal of confused opinion on this question. An architect of some repute was asked in an interview the question: "Suppose a client comes to you, and desires you to design a building in a certain style that you may disapprove of, or which you may not care to work in, how would you act?" "The house," rejoined the architect, "belongs to the client. He is the one who pays for it, and so is entitled to obtain what he seeks. Many things control the style that may be chosen, but, after all, the client's wishes are supreme. A good architect can produce a good building in any style." Such was the answer given by a well-to-do and busy architect, and it fairly represents the opinion of a large number of building owners and architects, who regard the matter simply as one of business, and that an architect should simply treat the matter in a commercial way, and accede to his employer's wishes as best he can.

The idea that an architect should treat styles as costumes, and be able to work in one as well as in another, is another common fallacy, and lies at the root of all that is dishonest and insincere in art. Those who follow this view of their business believe they are acting with perfect honesty, and they have not the slightest scruple in undertaking a building in any style that may be named—Greek or Japanese. Of course, such pretensions as to knowledge of styles is, to say the least, a disingenuous *rôle* which very few of our leading men would care to assume. Even the examination or "registered" practitioner would be too modest to attempt to design in all the styles he had learned.

Then there is the client who knows too much, or a good deal more than is convenient, and he is a great trouble to the architect sometimes. A qualified adviser ought not to find a client of this sort troublesome. If the client really knows something of building, so much the better it ought to be for both; it is rather the ignorant busybody who really knows nothing properly, but is always interfering, that is the mischief. A well-known architect, asked upon this point, is reported to have said: "The architect is at his best when he works with a client who has a good general idea of the requirements." The client who knows what he wants and his own mind is a great deal better to work for than one who is quite ignorant, and whose expectations are in proportion to his want of knowledge. The man who knows something of everything, but whose knowledge is of the most superficial kind, is obnoxious, and such men are met with occasionally. But the competent professional adviser is not one to feel dismayed. Such a client soon begins to compare their relative standards of knowledge, and if his discretion is equal to the boldness of his attack, his assumptions soon subside. To what an extent an architect is called upon to accede to the wishes of his client in matters of which he ought to be the judge is also a moot question; we mean with regard to minor points rather than those relating to arrangement and style. Very often the building client may suggest a little alteration in the position of a room or a doorway, which, although not of great importance, may yet be not an improvement to the plan. The owner's wife often has an idea as to the conservatory or domestic offices that will spoil the elevation. These are details that must be considered on their merits, and if they can be met without any objections the architect cannot wisely refuse. There is some tact in giving way to the client as well as in "holding out" or resisting his demands. Of course the professional man



DESIGN FOR A COUNTRY COTTAGE.

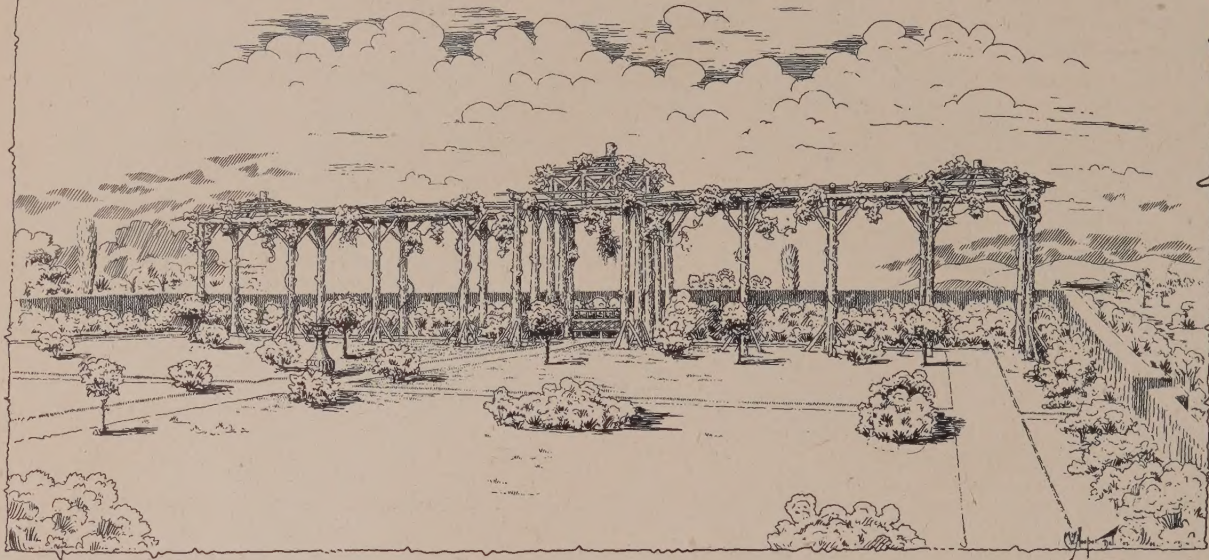
E. L. Lutyens, Architect.

does not like "giving himself away," which he can do very easily if he is too obliging or wishes to conciliate the employer or his "better half," or if he does not take the trouble to determine whether the proposed alteration is really an improvement or not. Nor does it do for an employer to find out that the architect has no ulterior reason for a certain arrangement, or has no reason to offer why it should be retained. The safest plan is to try and find out objectionable points in any proposed alteration, taking care, nevertheless, that these are sound, and that the client has not a retort or a stronger reason to urge against the architect's plan. It is undesirable to let the client think that a plan can be easily altered, for he is then apt to take advantage, and to suggest all kinds of so-called "improvements." In fact, a compact, ingeniously worked-out plan does not easily admit of alteration, and it appears to checkmate any deviation. On questions of taste, design, and decoration, some freedom may be allowed the client, so long as his ideas do not clash with the style selected or the principles followed. About such things as the patterns of ceiling decoration and papers, the colors of painting, and the choice of fittings, the taste of the owner may be consulted; but it is the architect's duty to advise and to prevent any glaring inconsistency being committed. On these points, although the popular verdict is "Let every man please himself; it is only a question of taste," the unfortunate architect gets all the odium of discredit. Visitors exclaim, "What an atrocious thing!" pointing perhaps to a gas or an electric-light fitting, or to the color of the wall-paper. The architect gets the blame. The ordinary house-owner cannot stand rebuke in matters of taste, and if a guest is bold enough to criticise the decorations, the reply is at once, "You must blame the architect." Such things as the pattern of a chimney-piece or ceiling, or the color of a wall-paper, are personal to the owner; he thinks at once any censure is a reflection on his taste, and he is apt to throw the blame on someone else. As a matter of fact there is much indifference exhibited amongst the profession as to fittings and decorations. Many in the profession are glad to leave these things to their clients, not venturing to

exercise their prerogative in selecting or approving. Such an attitude of indifference toward details of the building does not help the architect; the client begins to underrate his design; he begins to think, after all, that it is a matter of personal taste, and in this way is scarcely worth paying for. Directly a client begins to imagine there is nothing very definite in architecture; that there is no particular reason why a thing should be done one way rather than another, he naturally loses faith in professional assistance. No doubt it is the duty of the architect to safeguard his professional duties, to jealously uphold those principles and rules which pertain to his art, and not to allow his client to imagine that they are indifferent or matters of opinion.

There are many people who fail to see the value of an architect, and who consider him expensive and unnecessary. So could anyone who was well and could dispense with a doctor, say of a medical practitioner; or anyone who would think likewise of a lawyer over some trivial matter. People do not, as a rule, value anyone till they find they cannot do without his aid; so a great many who are about to build imagine they can dispense with an architect's assistance, and it is very hard to make them believe otherwise. Bricks and mortar look simple things to arrange and put into shape; as for plans and elevations, they appear easy enough. The difficulty of understanding how to build does not appear till one makes a trial; then he begins to think an architect's assistance is of use. So long as the ordinary client is unable to see any difference between Mr. Smith's, the builder's house, and a house designed by an architect, there is little hope of a real appreciation. Both buildings may be alike in cost and accommodation, both built of good materials; but one will find on examination better planning, better details, better decoration and fittings in the architect's work. But the difficulty is in assuring the client that these things are better; we can only do so by proving their superiority from actual experience. The architect may not be able to prove his skill in good arrangement or design so quickly, or so palpably, as the medical man can do by his medicine; it takes some time to prove the value of a certain arrangement or a certain

Sketch of Rustic Pergola
by Brinley & Holbrook
Landscape Architects, New York



elevation. Hence, the architect's assistance is more slowly realized. This question is really a preliminary one to the others we have discussed; but we have endeavored to show that the architect's tendency to "water down" his requirements, and his design to meet his client has the result of weakening the claims of his profession, and to put into the mouth of the would-be building owner the question, "What is the value of the architect?"

Certain distinct advantages ought to be shown by his employment. Does it always insure them? A man may have rather vague ideas about the soil, situation, aspect of a country house—it is for the architect to advise him. No doubt there are cases where a country client may have better and more correct ideas upon these points, than a town architect can possess. He knows the fall of the land, he is better acquainted with the views and prevalent winds, drainage, soil; and with such a client, the architect ought not to be above asking information in these matters. He cannot be expected to have the same experience with local conditions as one who has been living in the locality. Nor should he attempt to work independently. If he does, he will find all his skill in planning possibly wasted in wrong aspects to rooms, or in placing the main entrance in a position that would expose it to sundry inconveniences, and in selecting levels that will entail cost and discomfort. But generally these are matters about which the owner is very ignorant, and the architect's arrangements ought to be unquestionable. That they are always so we cannot assert. Good planning ought, of course, to be insured by an architect's employment, and as a matter of fact it is, when he has worked independently and his plans have not been interfered with by ignorant busybodies. In question of external design, and details also, the architect's work can always be recognized; but unfortunately it is one of the least appreciated. Well-designed staircases and halls, doors and windows that show the designer's hand in every detail, and proportions that give pleasure and convenience, are regarded only

by the few who have any discrimination and taste. So also in hygienic matters. A building which has been designed and supervised by a professional man ought to be at least equal, if not superior, to the builder's in all sanitary fittings and in heating and ventilating arrangements. These are points which the architects of to-day are called upon to insure, if unfortunate comparisons are not to be made, and if the profession are to retain their position in the eyes of their patrons.

THE ART OF OMISSION.

THE art of conversation has been said to largely consist in the knowledge of when to be silent. The man who talks well, but who always bores because he continues to talk, is well known to everyone. In like manner, but with almost more truth, the art of designing very largely depends on the knowledge of when it is best to refrain from designing. And here is the cardinal failing of most modern buildings. A careful study of the great bulk of work of to-day shows us feature piled on feature, a restless attempt to cover every foot of wall surface with pilaster, column, pediment, architrave, and break, till the wearied eye seeks the first blank space with a sigh of relief. And yet all of us know the absolute boredom of the man who always tries to be clever and to impress his hearers, who always has a good anecdote to tell, and who can cap any story told by another. But the egotism of the designer is perhaps even worse. We can avoid the bore, but not the building; do what we can, it confronts us in our streets, looks down on us with its vacuous expression, or helps to rob the country stretch of its character. And yet the avoidance of the fault is easy—a little study of our surroundings and the conviction that a feature must not only be good, but in keeping with its neighbors. To obtain the best result in a narrow street frontage it is necessary not only to design a building, but to consider the design of the buildings between which it is placed. Such a building can never be seen and judged by itself, except on

paper. Its true value as a design depends on its relative fitness as a part of a general design. And that building which enables its neighbors to look their best is surely more satisfactory than the building which, however fine by itself, is out of keeping with its position and site.

IF THE future architect is to become the product of the great educational machine that is now being put in operation by those intrusted with his training, in which courses of lectures and examination papers will be the chief agencies employed, it is reasonable for the profession to become acquainted with the fact, so that any enthusiast for art, who believes in his capacity to follow the footsteps of leaders of the art, may not be disappointed in the course that lies before him. It may be as well that his mind may be disabused of the idea that his deftness in drawing and design will be sufficient to assure him of an achieved position in the profession. More than ever before, the factor of education will become prominent, by which we mean not only a general knowledge of the principles of sciences as a basis of professional work, but an intimate and practical acquaintance with those allied branches of practice which appertain to the profession of engineering and surveying. The student who has gone through a university training will have the start of one who has been pursuing the rather tortuous method of picking up his knowledge during his office career, of course presuming they are both equal in other qualities. Eminent architects of the past generation achieved their success by the very force of their architectural talent, at a period when other attainments were at a low ebb, or not considered essential, not in spite of them. The conditions of the profession have so far changed that instead of talent in drawing being considered the preparation and basis of the architect's work, construction in various materials, knowledge of special types of building, of general scientific applications have become essential qualifications. The fact is, the groundwork of the profession has been enlarged. What

was thought sufficient half a century ago is quite inadequate in these days of school boards and technical education. The ground itself has somewhat changed. The building problem has come to the front, and has to some extent pushed aside the architectural model or ideal. It is now a question of construction over wide areas, of the use of iron and many new materials, of accommodating so many people or inmates, and the like.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

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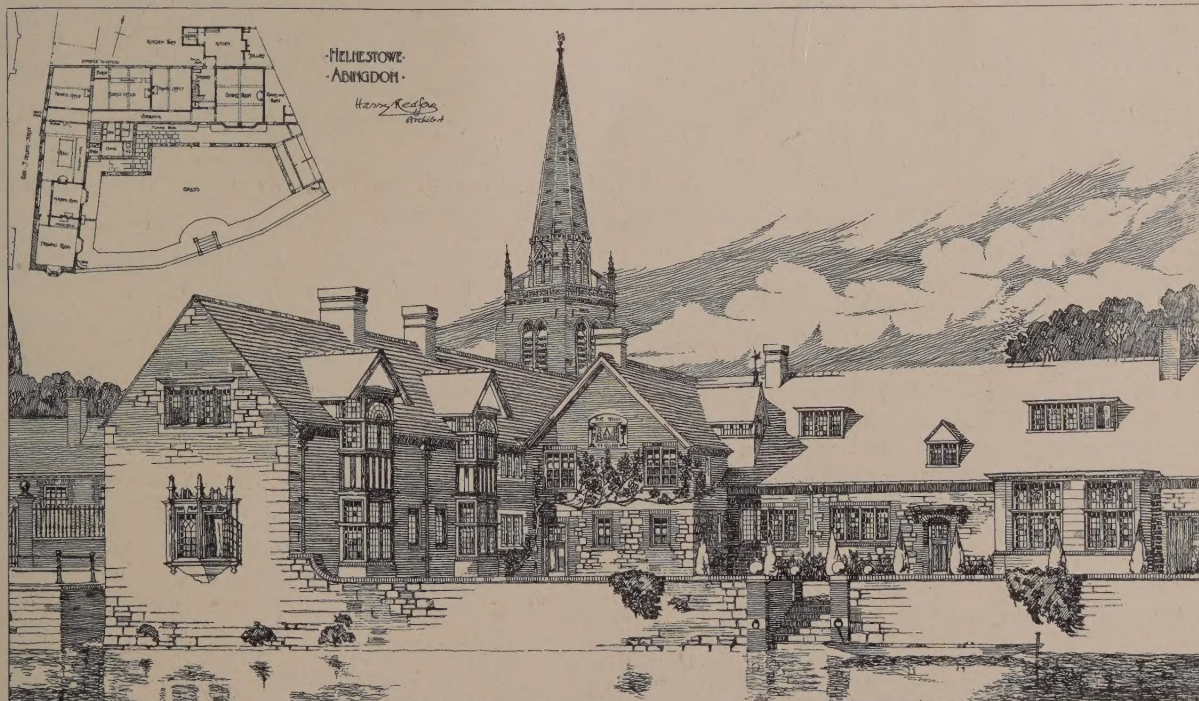
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PRESIDENT Cantor, Superintendent Stewart of the Bureau of Buildings, and Dr. Gould, the City Chamberlain, met the Architectural League at their regular meeting January 6th, and discussed the embellishment of Public Buildings with an enthusiastic and appreciative audience.

The League had as its guests a number of members of the Municipal Art Society and the Society of Mural Painters, and the discussion was participated in by both painters and architects, who pleaded with the city officials for a greater recognition of Art in the public buildings of the city.

Mr. Cantor was particularly responsive, and said that he counted on the advice of the members of the artistic professions in working out the many problems of municipal art that came under his control. Mr. Cantor said that his door would always swing in to architects and artists offering advice or suggestions.



HELNESTOWE, ABINGDON.

Harry Redfern, Architect.

This house, illustrated from the drawing shown in this year's Royal Academy Exhibition, stands upon the site of the Mediæval nunnery from which it takes its name.



LIVING ROOM, COUNTRY HOUSE, DR. WALTER B. JAMES, COLD SPRING HARBOR, L. I.,

Grosvenor Atterbury, Architect.

The speech of the evening was made by Mr. Charles Lamb, who complained bitterly that a request made to the city to appropriate but five per cent. of the total expenditure for the Carnegie libraries for purposes of mural painting had received no consideration at the hands of the municipal authorities. No progress had been made toward the appointment of a municipal commission to prepare a comprehensive scheme for the future improvement of the City. The public looked toward this enlightened administration to set an example to its successors by recognizing the importance of aesthetics in our public buildings. The proposition to decorate the City Hall and the Hall of Records had been ignored by the Board of Aldermen. Millions of dollars are being spent for education through books while the placing upon the walls of our public buildings of even a simple decoration illustrating some great event in our local or national history would be of greater value in instilling patriotism and good citizenship in the rising generation, than could be accomplished by an expenditure in any other line.

Mr. Cantor stated that he believed that efforts would be made by this administration to use the fifty thousand dollars allowed by the charter for purposes of municipal art during the coming year, and he also promised to use his influence toward the appointment of the permanent commission referred to by Mr. Lamb.

Mr. Cantor further recommended that the League should petition the Legislature to enact mandamus legislation providing for an annual expenditure for purposes of municipal embellishment.

The support of the administration was also pledged by Superintendent Stewart and Chamberlain Gould as far as it was in their power, and the meeting broke up after the unanimous passage of a resolution promising the enthusiastic support of the League to Mayor Low's administration in all their efforts to beautify the city.

The architects generally appreciated particularly the presence of Superintendent Stewart with whom they come in almost daily contact, and as an expression of their satisfaction at Mr. Stewart's course in the conduct of his bureau the courtesies of the League have been extended to Mr. Stewart during his term of office.

EIGHTEENTH ANNUAL EXHIBITION, 1903.

Last day for Reception of Exhibits, Thursday, February 5th, 6 P. M.; Press View, Friday, February 13th, 9 A. M. to 4 P. M.; Annual Dinner, Friday, February 13th, 7 P. M.; League Reception, Saturday, February 14th, 8 P. M.; Public Exhibition, from Sunday, February 15th, to Saturday, March 7th, inclusive. Hours: 10 A. M. to 6 P. M., 8 P. M. to 10 P. M. Sundays: 12 M. to 6 P. M.; Public Lectures, Wednesdays, February 18th, 25th and March 4th; Pay Days, all Tuesdays and Thursdays. Admission, 25c. All other days free. Exhibits Discharged, Monday, March 9th.

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